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carved that the different colors are used for different parts of the design, and interesting pieces cut out of amber.

The snuff bottles fill a case in the same room, where the lovers of this minute and elegant art will find every conceivable kind of material out of which these small objects were made; they were very fashionable with the Chinese of the eighteenth and nineteenth centuries. Each bottle has a stopper, generally of a different material from the piece itself, which should harmonize with the bottle and to which is attached a small ivory or silver spoon used to take the snuff out.

These dainty articles were made mostly of jade, hard stone, or glass, sometimes cut like cameos through layers of different colors, but also of all the well-known kinds of porcelain, lacquer, enameled metal, ivory, different kinds of wood, etc. Those interested in Chinese snuff bottles will find more jade and hard stone ones in the Bishop Collection and a variety of snuff bottles in the Altman Collection. S. C. B. R.

#### A PORTRAIT BY VAN DYCK

The portrait of Mademoiselle de Gottignies by Van Dyck included in the bequest of Edmund C. Converse is painted with a delicacy and reserve quite in character with the comely face of the young lady represented. She is shown three-quarters length standing, her left hand at her side, an arrangement which inevitably recalls the celebrated portrait of Marie Louise de Tassis. She wears a white satin dress brocaded with gold and the large puffed sleeves and starched lace collar standing back from the shoulders, the sumptuous costume fashionable among the ladies of this period of Van Dyck's activity, namely, 1627-1632, the period after his return from Genoa and preceding his visit to England.

The portrait came from the ancient Flemish family of Vilain XIV with which the Gottignies were connected. H. B. W.

#### WATER-COLOR COPIES OF THE POROS SCULPTURES IN ATHENS

THE Museum has lately acquired five water-color copies of the famous limestone

(poros) sculptures found on the Akropolis among the pre-Persian debris. For our study of early Athenian sculpture these monuments are indispensable. They constitute the most important and best-preserved examples we have of the period from about 570 to about 530 B. C.; and the extensive remains of color preserved on them have given the world an entirely new idea of the general appearance of early Greek sculpture. On account of the coloring it is impossible to obtain casts of these pieces, and so we are fortunate in having secured faithful water-color paintings by E. Gilliéron of Athens, which will give us an adequate idea of at least the composition and the general effect.

Ever since their discovery in the 'eighties of the last century these sculptures have captured the imagination both of the public and of the archaeologist. And it is natural that this should be so. To be suddenly placed in possession of extensive material illustrating the successive stages of development through which the Athenian sculptor passed at the beginning of his career; to be able to study for the first time adequately the limestone technique which antedates marble work in Athens; and to possess at least parts of the pediment groups of the old Athena temple, were reasons enough to arouse general interest. But most of all the coloring proved a potent attraction; for it was so vivid and was applied so generally over the whole surface of the sculptures that we could no longer doubt the Greek sculptor's taste for it. And whatever we might think theoretically of the use of color in sculpture, these examples—as indeed the few others which have survived with extensive remains of it—are undoubtedly harmonious in effect. No one who has enjoyed the brilliant blues and reds on the intertwined serpent tails of the Typhon, or the reds and greens on the scales of the Triton, or the fine contrast of the blue horses and red chariot in the Hydra scene, and has pictured them in his mind high up on the pediments of the early temples in the bright sunshine of Athens can wish to have them otherwise. For here, we must remember, we have not even the advantage of a beautiful material,

such as marble, with a lovely luminous surface; on the contrary, the dull tone of the limestone invited wholesale concealment by color. And this beginning proved decisive in the history of Greek sculpture. For it was natural for a generation brought up on brilliantly colored sculptures to continue the practice even after the introduction of a better material. The color would be no longer used for concealment and therefore would be confined only to certain portions; but the idea of statues in dazzling white marble in which, on account of the glaring light and the height at which they were placed, few details could be distinguished, would have seemed as distasteful to the Greeks as colored sculpture appears to some of us.

The five copies now acquired by the Museum represent the following groups:

1. The three-bodied monster, popularly known as Typhon or Blue Beard, from a pediment of the old Hekatompedon Temple. The copy is the size of the original.

2. Contest of Herakles and the Triton, likewise from a pediment of the Hekatompedon, and also painted full size.

3. Two lions devouring a bull, painted half the size of the original; perhaps also from a pediment group. These three groups belong to the most fully developed period of the poros sculptures.

4. The combat of Herakles and the many-headed Hydra with Iolaos and his chariot and a large crab sent by Hera to assist the monster (half the size of the original). This is among the most archaic of the poros sculptures, dating perhaps as early as 570 B. C. It was clearly a pediment group.

5. The introduction of Herakles into Olympos: Herakles advances briskly toward Zeus and Hera seated in state (half the size of the original). The style is midway between the Hydra composition and the Hekatompedon groups. Like the others it clearly formed a group from a pediment.

As there is no space for these reproductions in the galleries of casts, they have been placed provisionally in the vestibule leading to the hall of sculptures in the Classical Wing.

G. M. A. R.

## A SIXTEENTH-CENTURY MILITARY SKIRT

WE are apt to think of armor as skillfully modeled in steel. But the student knows that it was usually made of soft materials. In fact, a large proportion of ancient armor (for it included defenses of common soldiers) was of cushioned fabrics, easy to wear yet protecting one against dangers of warfare. It was often designed and constructed admirably, and not a little of it must be given merit as *objets d'art*. Costly *cottes* and *gambesons* of the

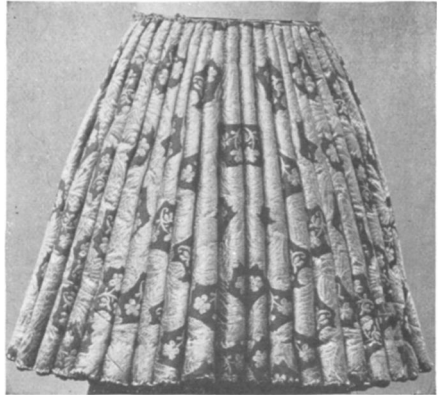


FIG. 1. MILITARY SKIRT  
FRONT VIEW AS WORN

thirteenth, fourteenth, and fifteenth centuries were covered with tissues, beautiful in design and attractive in colors. This we know only from contemporary documents, such as polychromed tomb figures, painted glass, and miniatures; for unfortunately hardly an actual object has survived the corrosion of time. In fact, "soft" armor of later period and of any kind is represented in museums only in few instances. Thus brigandines, held together by canvas and covered with brocade or velvet, are among the rarest objects of museums. In these, incidentally, our gallery is unusually rich, for we have no less than four specimens of high quality.<sup>1</sup> We have also a military skirt of crimson velvet of Gothic design worn at the end of

<sup>1</sup>Cf. text and illustrations by Victor Gay, *Glossaire d'Archéologie*, p. 219.